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No. 1

# MUSIC SUPERVISORS JOURNAL

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MUSIC SUPERVISORS' NATIONAL CONFERENCE



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# MUSIC SUPERVISORS' JOURNAL

VOL. VIII

ANN ARBOR, MICHIGAN, OCTOBER, 1921

No. 1

## Editorial Comment

THE  
JOURNAL

With this issue the JOURNAL enters into the eighth year of its existence. The inspiration, the instruction and the amount of real good which has been spread throughout the country through its pages would be difficult to estimate. From a very modest beginning years ago, and a decided venture, the JOURNAL has become one of the most interesting and useful magazines on public school music; has a circulation which is probably second to none, and, what is of great importance, is self-supporting. To Mr. Peter Dykema, who has given unsparingly of his time and talents, belongs all the praise and credit, for through his self-sacrificing efforts has the JOURNAL been made possible.

It is not in the plans of the new Editor to change the policy of the JOURNAL, which has been developed as a result of experiment and experience. The aim will be to make it a real *Official Organ* of the Music Supervisors' National Conference; to report as faithfully as may be the development of the plans of the Officers, the Board of Directors, the Educational Council, and the several Standing Committees; to give as broad publicity as possible to the annual Conference, its plans and programs; to send out to the great mass of supervisors and teachers of public school music the thoughts and experiences of the leaders in our profession; in fact, to keep us in touch with each other and each other's doings.

The article on page 17, read by Mr. Earhart at the St. Joseph Conference, is so full of interest and unusual significance that it is reproduced in order that every supervisor and teacher may have an opportunity to read it. The cause of instrumental music in the schools is in the making, but is no longer an experiment. Mr. Earhart's answer to drastic criticism is most timely.

OUR  
PRESIDENT

Comparatively few members of the Music Supervisors' National Conference realize the tremendous amount of time and energy which the President of the organization must expend to bring about and conduct successfully such programs as have been given at the annual conferences. The enormous amount of detail work connected with the undertaking is almost overwhelming and everyone should realize and appreciate the great responsibility which the President assumes each year. John Beattie was an untiring worker and a most successful President. President Frank Beach will be equal to the big task, but every supervisor and teacher of music in the public schools must stand ready and willing to give him every assistance possible. Keep in touch with the President through his "Corner"

in each issue of the JOURNAL. Don't wait for him to call upon you for help, but volunteer.

#### THE 1922 CONFERENCE

ship at large. The appeal from the big city in "Dixie Land" was so strong to "Come down and help denied, and the natural of possibly the major- more centrally located, cation in the South has strides during the past expected that this 1922 of the best and most history of the Confere of this issue will be D. R. Gebhart, who was securing the meeting as one from the Com- city. Read these, and vation early for hotel

#### THE 1921 BOOK OF PROCEEDINGS

As  
issue  
book  
the  
on the way to comple-  
unexpected slip (as fre-  
the printer's shop, mem  
copy within a short time  
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by the Conference, and

ter, and should be in the library of every person devoted to the proposition of a musical America. All paid up members are entitled to this book. Other readers of the JOURNAL may secure a copy, up to a limited number, by remitting \$2.00.

#### REPORT OF THE EDUCATIONAL COUNCIL

Possibly no more significant piece of work has ever been accomplished for school music than that contained in the report of the Educational Council regarding the *Training of the Supervisor*, and, possibly, more particularly, the *Standard Course in Music* for the grades. As one contributor has aptly said, "*That a committee of such divergent ideas should have made a course of study at all seems to me almost a miracle,*" is true, and possibly the most significant part of the work. "Getting together" is one of the most hopeful signs of the times. On other pages of this issue will be found the opinions of a number of prominent supervisors on the subject, and it is hoped that succeeding issues may contain other comments

#### HELP!

In order that the JOURNAL may reach as many readers as possible your co-operation is earnestly solicited. One of the most difficult problems in the distribution of a publication which is sent free of all charges, is keeping the mailing lists up to date. If you were paying a subscription of one dollar or more, you would see to it that the editor was kept informed of your changes of location. If you value the JOURNAL and wish to be sure that it will reach you promptly, five times each year, keep the editor in touch with your moves.

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us" that it could not be inclination and desires ity, to meet in a place were set aside. Edu- been making enormous few years, and it is ex- Conference may be one largely attended in the nce. In another column found a letter from Mr. largely instrumental in for Nashville, as well merical Club of that then make your reser- accommodations.

we go to press with this of the JOURNAL, the of proceedings of St. Joseph Conference is tion. Indeed, unless an quently does) occur in bers may expect their after receiving this the largest ever issued is full of valuable mat-

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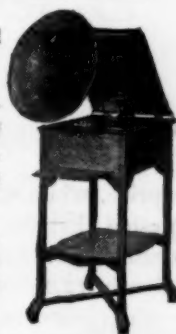
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and criticisms of a constructive character. *Send yours in to the Editor.* The complete report of the Council has been prepared in pamphlet form and may be secured at the rate of ten cents per copy from the Editor of the JOURNAL.

#### CONFERENCE MEMBERSHIP

The total membership, active and associate, of the Conference up to date is 1439, which is nearly, if not quite, high-water mark. It was President Beattie's aim to have a membership of 1500, and that he so nearly accomplished his aim is another testimony to his hard work. The people of Nashville guarantee a large number of new members from the Southern States, so if the supervisors of the East, Middle-West and West continue their interest and do their duty the 1922 membership should surpass all other years. You can help materially by sending your annual dues to the treasurer early in the year. When it is realized that in the United States there is a total of 13,606 supervisors and teachers of music in the public schools it will be organization is not ported by much more people who should be the JOURNAL who are Music Supervisors' Nado themselves and the they will send in their treasurer. The Confer-tal, moral and financial help and inspiration leaders in your profes-you are already a member, just consider yourself as a committee of one to see that another kindred spirit is enrolled.

#### A CALL FROM THE TREASURER

An early renewal of membership is very desirable. Plan to send your 1922 dues to the treasurer on receipt of your first salary check. With this duty performed you will feel like hustling for a few new memberships.

readily seen that our reaching or being sup-than ten per cent of the interested. Readers of not members of the tional Conference will cause a big favor if membership dues to the ence needs your men-support. You need the which contact with the sion can give you. If

#### THE JOURNAL FUND

While the JOURNAL is practically self-supporting through its advertising pages, it is delivered to you absolutely free of charge. Many readers would be willing to pay a fair subscription price, others would not be without it at any price, while still others are non-committal. From time to time it has been suggested that the JOURNAL should be placed upon a purely business basis and subscribers solicited. What would be the result? Probably not five per cent of the nearly 12,000 who are now receiving the JOURNAL gratis would respond with the subscription fee. Last year only about two per cent of the readers responded to the JOURNAL Fund appeal, the net result being about \$100.00 in subscriptions from twenty-five cents to seven dollars. At the close of the last year Mr. Dykema sent a contribution of \$200.00 to the chairman of the Educational Council, from the JOURNAL, to aid in the splendid work of that group. The Editor wishes to continue this work. Will you aid by a contribution? Any sum from 25 cents to \$25.00 will be gratefully received, and you will be given due credit. *In a measure, this will show how much you think of the JOURNAL.* The following contributions have been received since the last issue of the JOURNAL: Ethel G. McKinley, Merchantville, N. J., \$1.00; Nellie Hagerty, .25; Theodore Anthony, Richmond, Minn., .25; Viola L. Krueger, Charles City, Iowa, .25.

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## President's Corner

Dear Fellow Members:

The summer months have led me to two conclusions: first, that Atlas has not such a difficult task, after all; second, that the Music Supervisors' National Conference includes among its membership the finest lot of people in the world, whose friendship and sup-  
pensions of the office of interest and coöperation most encouraging, in view next Conference March personal survey of the sit-  
retary and later by your many favorable features the Executive Committee voted unanimously to con-  
The announcement has proval and a pledge of

Nashville, an educating city of culture, main-  
twentieth century spirit, retains the cordial social days. An active Chamber upon a campaign to make  
city, and this body, with other civic organizations, will spare no effort to insure to the Conference every convenience and physical comfort. The Conference city is easy of access: twenty-four hours or less from Chicago, Buffalo, Pittsburgh, Cleveland, Kansas City and New Orleans; less than thirty-six hours from New York, Minneapolis and Fort Worth. While no statements from the passenger associations have been received, inquiries from interested lines give reason to believe that without doubt special rates will be granted. **A LARGE ADVANCE ENROLLMENT IS THE SUREST GUARANTEE IN THIS MATTER.** Ergo, write friend Butterfield *toute suite* and renew. Adequate accommodations are assured in excellent hotels whose managers (after hearing of past events) have given individually explicit written guarantees of a reasonable scale of prices for a specified number of rooms. A special announcement regarding reservations will be made in the next issue of the JOURNAL.

A rare evidence of courtesy and institutional hospitality has been shown in the announcement by Dr. Blanton, President, that the members of the Conference will be guests of Ward-Belmont College at the formal banquet.

President Jackson's Chapel and the Hermitage, with its spacious grounds, will give opportunity for an appropriate patriotic service,—a delightful hour of realized history, followed, if desired, by a southern barbecue and a "sing" before one of the evening concerts. The number and variety of possible events and diversions will necessitate discrimination on the part of the Conference to avoid interference with the serious features of the program.

With the aim of furthering acquaintance and good fellowship, an informal





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substantial luncheon at a very nominal price is to be served daily to the entire Conference.

Under the joint leadership of Mr. D. B. Gebhart, Director of Music at Peabody College, and Mr. Milton Cooke, City Supervisor, the music forces of the city will provide splendid concerts and entertainment, which in themselves will be sufficient to make the going to Nashville worth while.

The public schools, the School for the Blind, the Demonstration School at Peabody and Fisk University will offer interesting and varied work to be observed.

As the St. Joseph meeting differed from the Philadelphia meeting, so in its turn the Fifteenth Conference promises to be unique.

For the first time in the history of the Conference we are going with the idea of giving as well as of getting. The need of the South for the Conference is a real need. A few cities have work which would put to shame many school systems in the East and West, but these are exceptions. Cities as large as 50,000 are without supervisors, while in others music instruction is limited to private lessons in piano. Numbers of supervisors who have labored faithfully for several years have resigned, disheartened by the attitude of school boards and superintendents. One of these writes, "Only a bomb-shell will awaken this state." Shall the Nashville meeting be that awakening force? At various conferences we have readily agreed with visitors who have commented upon the virile character and vigor of our organization. We shall now demonstrate whether we are a dress-parade or a fighting battalion.

Manifestly, the presence of southern educators at Nashville is eminently important. A vigorous campaign to secure the interest and attendance of superintendents has already been inaugurated by Dr. Payne, President of Peabody College, whose educational leadership and deep interest will materially aid the Conference in the accomplishment of its chief purpose.

The program is, of course, in the first formative stages. General aims are indicated in

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"Superintendents must be convinced of the educational values of music study."

"Supervisors must recognize fundamental educational principles as essential in music teaching."

In keeping with the general belief that increased educational training is a need of every supervisor, it is planned to secure an educator of wide reputation who in one or more addresses shall bring to the Conference a discussion of general educational problems.

Among the detailed suggestions which have been received are:

A program schedule which will allow more time for individual conferences. Increased opportunity for discussion on all topics.

Demonstration teaching (for which Peabody College presents ideal conditions).

Consideration of the report of the Educational Council made at St. Joseph. Courses in Music Appreciation.

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"Please avoid conflicts in Round Tables" (hints as to method will be appreciated).

Every thoughtful supervisor should have one or more constructive ideas for the program. These will be most helpful to the committee. Similarly, the names of neighboring supervisors who are doing high-grade work in some phase of music teaching or who might make a definite contribution to the program will be of great service.

To the appeal from the South the Conference at St. Joseph said by an overwhelming vote, "We will go to Nashville for the sake of the 10,000,000 boys and girls in Dixie." Every supervisor who fails to renew his membership and every member who does not plan to go to Nashville weakens the Conference. Every member who attends will add cumulative energy and strength to a Conference that may be epoch-making.

*We do what we most wish to do.*

Cordially,

FRANK A. BEACH, President.

## NASHVILLE — THE 1922 CONFERENCE CITY

Nashville, the next Convention City of the Music Supervisors' National Conference, is of the old South, and while not departing from its inherited hospitality, is a wide-awake, progressive, commercial center. Its prosperity is built on three factors,—agriculture, manufacturing, and last, but not least, its educational institutions. Nashville also has many points that will be of interest to the student of history. Its educational interest consists of ten institutions for the higher education of men and women, of which five are for whites and the remainder for negroes.

The foremost institution in point of attendance and endowment is Vanderbilt University. It has invested assets of nearly \$16,000,000; operates ix departments, and has an annual student body of over 1300, which is rapidly increasing. Its clientele is not limited to the United States, as it has students from nine foreign countries. It occupies a campus of seventy-five acres, practically in the heart of the best residence section of the city. It is located within a stone's throw of George Peabody College for Teachers, the two institutions allowing courses to be taken by the students of the other without an additional matriculation. Vanderbilt is easily the leading university in the South, not only in its classroom work, but also in its student activities. Fifteen different national Greek letter fraternities and sororities are established there, the majority of which own their chapter houses.

George Peabody College for Teachers is one of the three large institutions in the United States operated for the purpose of giving advanced work to teachers, and is the largest institution of this kind in the South. It has invested assets of about \$4,000,000, and a campus of approximately fifty acres, containing five magnificent buildings. The business meetings of the Convention will be held in the Social-Religious Building, on the southeast end of the campus. Peabody also conducts a Summer School, with an attendance of over two thousand.



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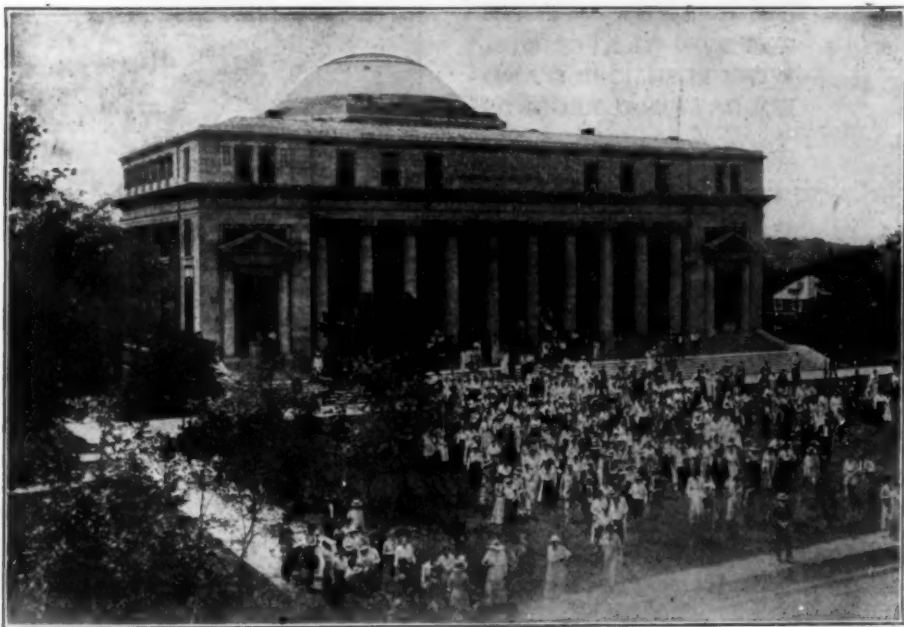
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Ward-Belmont is located four blocks from Peabody; has a non-resident student body of over seven hundred, and occupies a campus of ten acres, overlooking the entire city. It has students from every state in the Union, besides representatives from several foreign countries. The Principal, Dr. J. D. Blanton, is one of the best known educators in the South. Dr. Blanton will be the host of the Music Supervisors' National Conference at an artists' recital to be given one evening during the meeting.

Watkins Institute, endowed through the generosity of the late Samuel Watkins and Anne E. Webber, is intended primarily for the young working element of the city who wish to avail themselves of its free instruction courses, comprising the regular eight grades of grammar school as well as commercial education.

Montgomery Bell Academy is another of Nashville's institutions committed



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## MUSIC IN THE SOUTH

D. R. GEBHART

*George Peabody College for Teachers, Nashville, Tennessee*

The people of the South are music-loving; that is, they like to listen, but as a whole have grown out of participation in music. This lack of participation in groups, school, church, and community has been brought about by the system of education that has prevailed up to within about twenty years ago. Public high schools are still not general and the whole question of public school systems is just on the verge of arriving. The private school, academy and college dominated the South, naturally, as the ancestors of the Southern people of the influential class were of the very highest class of men and women from England and Europe, where education was for the upper classes, for those who could pay for it. As an illustration: A few years ago an American school teacher, visiting in London, accosted a boy who was standing in front of a school building with the inquiry, "Do you go to this school?" The boy replied in a surprised manner, "No, sir; that is a school for gentlemen's sons." "Are you not a gentleman's son?" "No, my father is a carpenter." Now we of the South are a thousand times more democratic than that, but our democracy has not reached the point of making all forms of education the common property of rich and poor alike.

Music is one of the last subjects, in all countries, to be credited as a part of education. At the present time many schools think they have public school music because piano playing is taught, for a special fee, to a few select pupils in the high school. In other instances a so-called "auditorium teacher" is employed to lead the singing in the assembly and to prepare special plays, games, and operettas.

In colleges and universities music has a hard time to even get a room in which to hold classes. There are, of course, many private colleges that have elaborate departments of music. Of these colleges, Ward-Belmont of Nashville leads. This college, I know, has a music faculty that is the equal to any college or conservatory in the United States, and superior to most of them; but where music is most needed, in state college and universities and great private universities, there is little or no music. Not only is there no music, but music will not be accepted for entrance credits; and further, the Southern Association of Secondary Schools and Colleges will take a high school off the accredited list that teaches music within the sixteen regular units required for graduation. In some cases high schools offer two units in music, but require eighteen units for grad-

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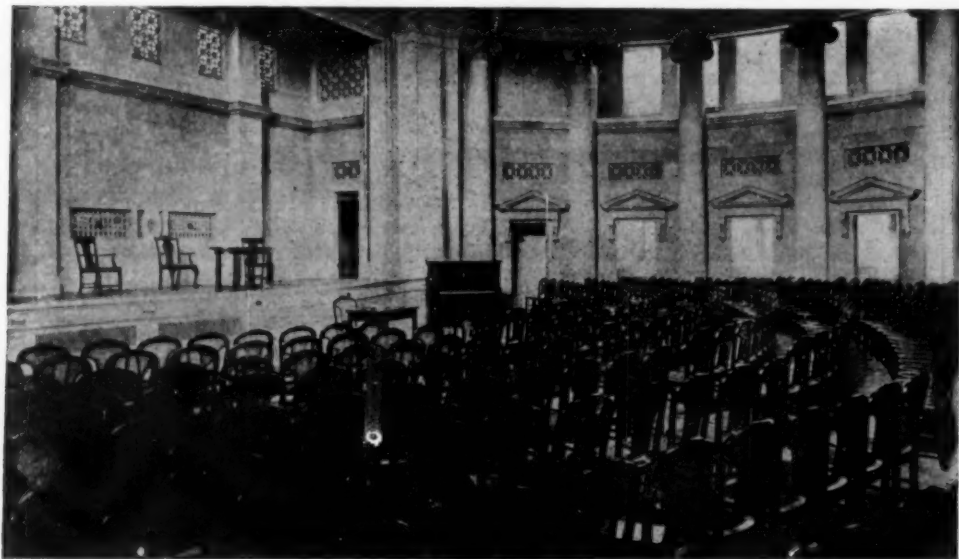
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uation. In such cases students desiring to enter college are advised *not to study music*.

What is the solution of this? First, to get the superintendents, state, county, city and town, interested in music. Second, to get these men to "buck up" to the Southern Association and demand the right to make their own courses of study according to the needs of the locality of the school.

One strong element in favor of music in the South is the women's music clubs. These organizations are made up of influential women who can bring enough influence to bear to put music in the schools through the superintendents and by backing up the superintendents in their rights.

Music in the South, then, is in its infancy; i. e., the *solo state*. Many, many vocalists and pianists to sing and play individually, but no social or community spirit to do the big things in music.



Let every supervisor who has a Southern friend write him and get him to come and bring some one else to the Conference in March. If we can get fifty superintendents and college presidents to attend there should be brains enough in our organization to make these men begin to believe in music as worthy of a place in education.

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## IS INSTRUMENTAL MUSIC IN PUBLIC SCHOOLS JUSTIFIED BY THE ACTUAL RESULTS?

WILL EARHART

*Supervisor of Music, Pittsburgh, Pennsylvania*

At the eleventh hour the Chairman of this meeting asked me to address you on the subject you have heard announced. In reply, I stated that I would do so if he would give me permission to place my own construction upon the subject. It is necessary with the thought when I made this

By "actual re-technical accomplishment music is implied. The is a matter of quantity. The pupil advances proficiency in a given not. The standard attainment is to be assume, the attaining corresponding types public instruction similar period of

But probably public schools is unnecessary to be compared instruction under comparison obvious instruction at a disadvantage; but we accept the plan necessarily, as being the only one holding out promise of accurate quantitative estimate, though denying that it is fair to expect equal results.

It is right that a goodly degree of technical accomplishment should be accepted as an essential factor in the evaluation of instrumental music either in or out of school. The reservation which I made, however, and which I must emphasize now, is that technical accomplishment is not, and should not be considered, the only result, or even the only *actual* result, worthy of attention. Other results not less valuable from an educational point of view must be taken into account.

But for the present let us accept the heavy end of the problem, and, in answer to the challenge implied in the title of this paper, state in what measure class instruction in instrumental music in public schools is justified by technical results, as compared with technical results obtained by private teachers through individual instruction. Surely no one can say that this interpretation of the question gives unfair advantage to instrumental music in the schools.

We are confronted with one difficulty as we turn to this feature of our inquiry. It is simply that we have not sufficient data in hand. Class instruction in instrumental music in public schools is of comparatively late origin, and accurate records of the technical attainments reached are not available. With respect to private instruction a similar difficulty exists. The nature of the difficulty is such that it reminds me forcibly of a statement made by Buchner, in "Force and Matter." In discussing the evolutionary doctrine of the origin of species, he says something to the effect that we see only nature's successes; her failures never get their heads above the surface. With the private



sary that I acquaint that was in my mind reservation.

sults" I assume that ment in instrumental evaluation of this itative measurement. to a certain stage of time or he does by which such at-measured is, we must ment which pupils of under other than would arrive at in a time.

class instruction in derstood, and this with individual in-vate teachers. Such ly places school in-

teacher the case is similar: we see only his successes; his failures never get their heads above the surface. So when we come to compare *all* the pupils in instrumental classes in public schools with individual pupils of private teachers, we are unable to find all of these latter. The survivors only, so to speak, are led out for inspection. To make fair comparison we should be given opportunity to compare our classes with *all* the pupils who at any one time constitute the clientele of a number of private teachers. Such opportunity, so far as my knowledge goes, has never been presented to us.

Let me make the problem concrete. We have in Pittsburgh now, in elementary schools, 2,000 children receiving class instruction in violin under school auspices. Most of these children have been under such instruction since last September, though many new classes have been formed at various times since. They have now advanced to certain points with respect to their progress through pages of graded text material, and they play the material at these points with a certain degree of proficiency and with some degree of good form of playing. If we took, up to the number of 2,000, *all* the present pupils of a number of private teachers who instruct beginners, these pupils having had, in strict correspondence with our school pupils, six months, five months, or less of instruction, how would the two groups compare?

I asked this question of one of our best public school violin teachers. He is a reputable and competent teacher—is so good, indeed, that it was difficult to get him to abandon a large amount of private teaching in favor of class work in our schools. To make it more graphic, I called upon his imagination. I said: "Imagine all our 2,000 violin pupils, armed with their fiddles, lined up as if for military inspection on one side of a lane. Imagine the 2,000 pupils from private teachers lined up on the other side of the lane, facing ours. A six months' pupil is to be matched with a six months' pupil, a five months' pupil with a five months' pupil, and so on. All, the worst as well as the best, from private teachers are in that line. You walk between the files and hear the groups play in turn. What difference in results would you expect to find?"

He thought a moment, and then began to smile. "I don't think there would be much difference," he said. "Certainly there would be less difference than we would at first be likely to suppose. You see, the private teacher does not think of *all* of his pupils when he estimates results, but only of those that he wishes to regard as representative."

We talked for half an hour. He modified his first conclusion to this extent: he believed that more instruction could be given one pupil in a specified time than could be given to a group; he thought, however, that group instruction could lead, though more slowly, to quite as good a form of playing as could private instruction; he believed that class instruction held more stimulus for young beginners and perhaps gave the work a broader horizon, but that advanced stages of study were better undertaken privately. Pressed as to the comparative rates of sheer technical progress, he finally stated that he believed he was doing in a school year (ten months) about what he would do with pupils of equal capability, under private instruction, in six months. But he volunteered the comment that he would never have many of the class pupils as private pupils because of the expense and because the worst ones, especially, would not be supported in undertaking private lessons at such expense; and he pointed out voluntarily that for less than twice as much progress a private pupil would be paying eight or ten times as much money as a class pupil would be called upon to pay.

The request to prepare this paper came just prior to the beginning of our Easter vacation. During vacation week our schools were closed. Our teachers of instrumental music were in town, but as the facilities given by our school organization during school days were lacking, and as I was busy on the kinds

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of work that can be done only during so-called vacation days, I was unable to collect statements from many of our instrumental teachers. A few of them to whom I was able to make request responded with written statements. The next few paragraphs are quoted from these statements. The teachers of instrumental music here present, and supervisors present who have observed class instruction in instrumental music in their own schools, can doubtless corroborate and extend greatly such testimony.

I shall begin, in digressive fashion, by first reading a statement from one of our regular teachers of music in a junior high school, who is also a teacher of piano and who has been conducting piano class instruction in school as part of her regular work.

#### CLASS INSTRUCTION IN PIANO

From my personal experience with class instruction in piano, I should say that such instruction is successful.

In the Latimer Junior High School from September, 1920, up to the present time I have had 100 pupils from the seventh, eighth and ninth years. These pupils have been divided into groups of from ten to twenty pupils each. Each group has received one class lesson per week. At the close of the first semester in January fifty pupils were tested by an examiner who is a teacher of piano outside the public schools. In technical ability and understanding of the work that had been done the average rating for the entire group was C, which indicated satisfactory work.

In some cases it was hard to convince the examiner that the pupils had had no instruction whatever outside of school.

The interest and enthusiasm shown during the class lesson would (it seems to me) be very hard to duplicate in private lessons. Rivalry is keen. The slowest pupil is eager to play the same exercise he has heard his classmate play. Duets and trios are always possible. These pupils, who are promoted to the senior high school in June, are making plans now to continue their work from outside teachers of piano.

This is a summary of results that can be measured. Of more vital importance are those results which cannot be measured, but which permeate the whole atmosphere of the junior high school.

There is a keen interest in and an appreciation of music throughout the entire school. Many pupils who have a piano or an organ in the home and who have been indifferent heretofore are asking about piano lessons. Others practice in the homes of relatives and friends. Parents, encouraged by the opportunity offered to the children, are buying pianos. The spirit of music is abroad in our school and in the community, and I am quite sure that our piano classes have helped to create this spirit.

(Signed) LILLIE B. HELD, Instructor in Music,  
Latimer Junior High School.

Turning now to the special teachers in elementary schools, I will quote in part or entire the letters received.

From a teacher of violin:

"I believe good technical results may be obtained in class instruction in violin, the results lacking, however, in some of the 'finish' or mastery of details. This difference may, however, be largely overcome by the giving of a few private lessons along with the class lessons, at which time emphasis could be laid upon such things as intonation and quality of tone, bowing, correctness of position, etc. The amount of ground covered in class instruction will, of course, be less than that covered in private instruction, but this is also true of other school subjects, reading, writing, and arithmetic. If a private tutor were used advancement in these subjects also would be more rapid than class instruc-

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tion; but few people consider, or at any rate avail themselves of, this advantage.

Everyone who studies arithmetic does not become a mathematician; nor should everyone who studies violin be expected to become an artist. *Class* instruction in violin should not be compared with *private* instruction in violin, because this test is not put to school instruction in other subjects; it should be compared with class work in other school subjects.

Is the study of regular school subjects justified by their results? Yes, no matter how small the results.

Is the study of regular school subjects justified by their *technical* results? Does technic mean 'agile fingers'? Does it mean skill in general? A high degree of coördination between mind and muscles? Here you must define the term 'technical' abstractly, and then apply the same meaning to both cases; then can you answer the question, 'Is the study of instrumental music in public schools justified by its (technical) results?'

From another teacher of violin:

"In reply to your letter regarding instrumental class instruction, I wish to state that I firmly believe such instruction to be productive of results. In my short experience in this kind of teaching I have been agreeably surprised by results obtained; in some individual cases the results being remarkable. (I am alluding to pupils who have not had previous instruction.)

Comparing class instruction with individual instruction, I of course favor the latter as being productive of more speedy results, but judging by the work under my observation, I feel safe in saying that pupils in class can be thoroughly instructed through Hohman Book I in one school term, and it is my belief that such a result would justify such instruction being given."

From a third teacher of violin:

"From the standpoint of the music teacher, let me say at the very first that I have the utmost faith in the project and believe it can be worked out to the good of all concerned. Public school instruction is not meant to interfere with the work of private teachers; rather, it should stimulate their work. Like all new movements, many changes may be necessary before the system is perfected. Our experiences here have proved that.

When this instruction was first offered in our schools instruments which had long laid idle were found in many families and the demands made on local music stores were unusual. Through the children the parents became interested and I have often had a father or mother come to me for advice as to the merits of an instrument or for assistance in buying a new one. After interest is once aroused it must be maintained and furthered. I admit that after a time pupils have and will leave the classes, but these are the less interested, and the earnest pupil remains whenever possible. The financial arrangement must also be considered a factor in pupils continuing the work. Numerous pupils have left the classes after several months and have begun lessons with private teachers. This was through no fault of the system, only the desire, born from class instruction, and the interest aroused for further knowledge and more individual instruction. Unfortunately, not every child is able to have this. Here the public schools must come into play and furnish the only instruction the child will receive during the school age. What comes later in life is usually fostered by early training. I often see my older pupils at concerts; they probably do not understand all they hear, but there is something to interest and attract them.

No one will contend that a pupil will advance as rapidly in a class as he can—I will not say does—with private instruction, but we are supposing that private instruction is not possible for the majority of school children. With perfect attention from a class, a teacher may explain and demonstrate a technical difficulty as easily to a class of eight or ten as he can to one. The next

step rests with the pupil. He may or he may not be able to do it at once. This is oftentimes the case with a class of one. To master any difficulty lies with the pupil and depends upon his perseverance. It has been our aim to work for more than technical results, but I feel that the pupil in a class can gain a technical foundation if he applies himself diligently. No doubt it will take a longer time, but latent talents may be discovered which otherwise would never be used, and the pupil's life is enriched and broadened. He may even adopt music as his life's work, but though this is not the case, his understanding and appreciation of music are fostered and within a few years the results will be felt all over musical America."

(Continued in Next Issue)

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Ann Arbor, Michigan.

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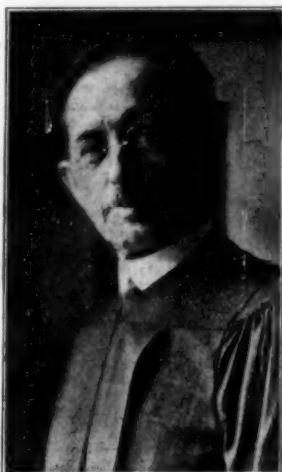
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## The Educational Council

CHARLES H. FARNSWORTH, Chairman

The work of the Educational Council for the coming year is practically a continuation of a program laid out almost when the Council was first organized. So far, some eight or nine subjects have been more or less discussed. Three of them, however, were taken up seriously, and of those, two, a course of study for music supervisors, were completed sufficiently for Joseph meeting. The third, entitled "Definition of Attainments Specified in Aid Toward Defining Standards of Measurement for Use in Survey," from its very nature could not be completed until the other two were well advanced.



The gist of this topic is told in the words "deurement." One aspect of this definition is naturally covered by the courses of study which were presented and adopted last year, namely: that aspect which refers to what, in the census of opinion of those entitled to judge, constitutes attainments for the various grades. Such a definition of standards is, after all, however, a question of the ideals and judgments of a few. To give them still further authority, we need some way of defining standards of measurement of what is actually being accomplished in schools where there are supervisors who are carrying on music teaching. Such a standard of measurement is free from all opinion, and is based upon actual facts of accomplishment as far as they can be gathered. Obviously, such standards are of value in the degree to which they cover schools the country over where serious work is being done. The larger the number of schools, the more authoritative is the standard of measurement.

Defining standards of measurement of this sort immediately brings up the eternal conflict in men's minds between form and spirit,—a conflict that presents itself not only in art but in many subjects, especially in religion and education. The essential things that determine the value of music teaching, for instance, are the love awakened and the knowledge and technique gained. The knowledge and technique we can measure, but love pertains to the world of spirit, and eludes us. We can only infer it from what is done. It escapes any form of measurement. We must admit this at the outset. But because we cannot measure this aspect, it does not necessarily followed that knowledge and technique ought not to be measured. With reasonable interpretation, they may in a degree be measures of a love that prompts their successful accomplishment.

But this is not all. Music is peculiarly difficult to measure. One of its most important aspects, voice quality, can only be judged by experts through individual observation of the pupil. This obviously puts it out of the class of definable standards of measurement under school conditions. A more important element for the teacher, one that combines both knowledge and technique, is the ability to read at sight. This again is extremely difficult of measurement under



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school conditions, especially where the results of thousands of individual trials are to be tabulated. The ability to read, therefore, must be reached indirectly through the factors that are considered essential for its accomplishment. That there is a grave danger in such a procedure must be realized at once; for students often show capacity for knowledge and technique and yet do not succeed in their synthetic use in sight singing. The reverse also is true. In spite of these limitations, there is not a supervisor in the land who would not be glad to know where his schools stand on a scale established by the accomplishment of hundreds of schools that are giving approximately the same time and money.

The field is so large that some members of the Council feel that the investigation should be limited for the present to the discovery of what is actually being accomplished at the end of the sixth grade. This marks the culmination of the elementary grade work and the beginning of the junior high. It marks more or less a changing attitude of the pupil, and gives a long enough period so that supervisors carrying on their work with different methods may still have time to show results. Keeping these limitations and aims in mind, and the quantitative results to be attained, the planning of tests becomes a very difficult problem, requiring a great deal of expert knowledge along lines of testing for satisfactory results. The test should not be too long. Fortunately, two series of tests have already been worked out and are ready for application.

The first of these is by our President, Mr. Beach. It consists of over sixty questions covering very systematically the phases of music study open to such questioning, with a supplementary pamphlet with full descriptions and giving all the musical examples to be played. These tests follow the ordinary usage in teaching in this country, and make an excellent review of the pupils' knowledge and skill. The questions and explanations can be had complete for thirty-five cents by writing to the Bureau of Educational Measurements and Standards, Kansas State Normal School, Emporia, Kansas.

The second series of tests is much shorter, presented in two complementary forms A and B, designed so that, where musical examples are required, one form presents the question and the other form its answer. These questions are so designed that they can be easily answered by means of a stencil. The plan followed, however, does not seek to cover all the work of the grades systematically, but to take a cross section of musical ability at about the junior high school period. It follows more or less the plan of the ordinary intelligence tests. The questions are the result of preliminary tests of somewhere near three hundred cases taken under widely varying conditions. It can be had for twenty-five cents by writing to Glenn Gildersleeve, Experimental Junior High School, Rochester, New York.

As intimated earlier, the validity of such standards of measurement depends on the larger number of schools that have tried them out. It is therefore of the utmost importance that music supervisors should become acquainted with these examples of testing, and where possible to give them at least experimental trials, and report the results to the Educational Council. Not only this, but there must be available many other attempts made at measuring which the Council should know about. The chairman feels greatly obliged to the Editor of the *JOURNAL* for giving him this opportunity to present the problems before the Council to its readers; for he realizes how much will depend on their hearty coöperation for the ultimate success in defining standards of measurement in such a difficult subject, one so largely a matter of spirit, as music.

## Open Forum

Editor MUSIC SUPERVISORS' JOURNAL:

In answer to your communication of August 6th I will say that I am very glad for the opportunity you offer through the JOURNAL to say something for the recent report of the Educational Council. It appears to me as a document for the betterment of music instruction, inasmuch as it is a course that can be used as a standard in any school system in North America. One of the things education has done for civilization is standardization.

American musicians have talked and striven for years for a standard course in music for the piano, voice, etc., and while they are yet talking and striving, seemingly without getting anywhere, except in one or two states, it has been accomplished, in so far as this report is concerned, by the public school music teachers of America. I am sure that the report will be endorsed by every member of the Conference.

FRANK PERCIVAL,  
Arsenal Technical School, Indianapolis, Ind.

Editor MUSIC SUPERVISORS' JOURNAL:

I believe that the Educational Council to contribution in the his-music. Representing as judgments of a consid-mostwidely experienced profession, and blend-ences of opinion, which this report presents the biased data in existence

The biggest thing it is workable. Any sonable interpretation, work. And only when a definite basis can we cy and with best results.

This department will be devoted to a free discussion of any and all subjects pertaining to public school music. In this issue a number of letters are received in response to a circular letter sent out to a number of supervisors in different parts of the country, asking for their reaction on the report of the Educational Council at St. Joseph. Other letters on this subject, or any other, are solicited for future issues of the JOURNAL.—EDITOR.

recent report of our be the greatest single tory of public school it does the combined erable group of the men and women in the ing as it does the differ-are certain to exist, only impartial and un-along these lines.

about the report is that teacher can, with a rea-use it as the basis of his our work is put on such work with real efficien-

PAUL J. WEAVER, Director of Music,  
University of North Carolina.

Editor MUSIC SUPERVISORS' JOURNAL:

I am glad of the opportunity to say that I consider the report of the Educational Council a most significant contribution to the progress of public school music. It is valiantly impartial, comprehensive, sane and corrective. I hope this report may have the widest circulation among the supervisors, also the *academic educators* of the country.

INEZ FIELD DAMON, Music Director,  
State Normal School, Lowell, Mass.

## Editor MUSIC SUPERVISORS' JOURNAL:

The report of the Educational Council of the Music Supervisors' National Conference represents a tremendous amount of thought and labor and is a document worthy of the most serious thought of every supervisor and educator in the country. Never before has such a wonderful compilation of method and material been made. While it is definite, it is broad enough in scope so that it need not hamper the personal outline of any thinking up-to-date supervisor. I see nothing to deeply criticise, but much to highly commend. This work should go down in the history of educational music as the stepping-stone to a much needed unified system of teaching music in the schools of America.

H. O. FERGUSON, Director of Music,  
Lincoln, Nebraska.

## Editor MUSIC SUPERVISORS' JOURNAL:

You will understand my attitude toward the report of the Educational Council when I tell you that I have patterned my "Course of Study" for the Kansas City schools from it. It is not only gratifying to me to know that the things I am working for are approved by the Educational Council, but I feel that our course will have more weight with the teachers when they read on the first page that *"the Kansas City course is modeled on the course recommended by the Educational Council and approved by the Music Supervisors' National Conference."*

A wide distribution of this course should bring splendid results. First of all, superintendents should read it. When supervisors ask their board of education for pianos, phonographs and libraries of record, won't it help to show them on the printed page that the Educational Council agrees with them that this equipment is necessary for good work?

And what an influence this course will have on the supervisors themselves! Sometimes we become so concerned with the glibness with which our pupils reel off the do re mi that we lose the real aim of public school music. We work at such close range that sometimes *"we fail to see the forest for the trees."*

I feel that any supervisor will broaden his vision of public school music by a thorough examination of this course of study.

MABELLE GLENN, Director of Music,  
Kansas City, Missouri.

## Editor MUSIC SUPERVISORS' JOURNAL:

That a committee of such divergent ideas should have made a course of study at all seems to me almost a miracle; and to have made one which is so good as this one, and one which will appeal to so large a proportion of the supervisors of the country over, is certainly a matter for congratulation not only for the committee who did the work but for the schools which will profit by it.

As a whole, I like it, so I will not take space for specific statements of approval, but will give my attention to the danger points of the course.

Let us begin with the requirement of from forty to sixty new songs in the second year, with the advice to keep some of the songs of the first year in repertory. Even forty new songs would mean more than one per week, as there are weeks of every school year in every grade when the music is dropped because of crowding of other kinds of work. Remember that we have only fifteen minutes per day, and that seven other important features are suggested in the "Procedure."

Suppose the grade teacher had succeeded in teaching twenty good songs in

the first semester of the year; these must be repeated, or they are forgotten, and to teach twenty new ones in the second semester and sing all the old ones times enough and thoughtfully enough so that they are still well sung would be for a fifteen-minute period a problem in itself.

Then comes the attainment for the third year in the matter of sight reading, "intervals of a third, fourth, fifth, sixth and octave, employing at least notes and rests one, two, three and four beats in length, and two notes to the beat, and some knowledge of signs."

Excuse me if I say, "It can't be done" and teach forty new songs in the third year and teach them well. Something will suffer.

A letter received from a grade teacher will illustrate the point in hand: "I feel guilty every time I think of my work in music. It is not honest, but I see no way to make it so. I am required to teach a definite number of songs each month. I am supposed at the same time to give the children some ear training and some sight singing, as well as to direct their hearing of good music and lead them to listen to and appreciate the best of music.

"When the supervisor visits me I cannot deceive her as to the songs the children have learned. She can easily discover any neglect in that direction, but it is not so easy for her to see whether the children are gaining in power either to hear, to read or to appreciate good music. The consequence is that the power they will need to enable them to enjoy and appreciate the music of the seventh and eighth grades they are not getting. We are spending our time learning new songs, because a song a month, too few, brands me as a failure in music teaching."

There is also the danger that in the attempt to find forty new songs for each year many songs of a trivial nature will be used; better twenty good songs than forty mediocre ones.

Now as to the technical matter of teaching two tones to a beat in the third year. I am sure it is better to establish a good sense of graceful rhythmic flow of the music than to resort to the unvaried stiffness of recurring accents which one is sure to hear in a third grade which reads at sight accurately two tones to a beat.

Why hasten a matter of this nature? There is only one reason for adding a new element to the reading of the year, and that is to provide the stimulus that comes from the recognition of progress. A little more attention to the beauty of form in the music, a little more time spent with the songs, a definite effort to secure independence in the use of the elements already familiar will cultivate better habits of study while furnishing the stimuli needed.

I suppose the attainments in reading for the seventh and eighth years take into consideration the fact that in many schools the children of these grades have "come in from the country schools" and have not had previous musical training. Surely a child who had attained what is set down for the third year could do more in the seventh year than read his part "in a very simple hymn."

Pupils in the seventh and eighth grades should be classified so that those who have had good training from the first grade may be allowed the enjoyment of their higher skill and appreciation, while the untrained pupil should receive the grade of work of which he is capable. This can be done, is being done in some schools, and a suggestion in the course of study of ways and means for accomplishing this much to be desired result certainly would not come amiss.

JULIA E. CRANE,

Crane Normal Institute of Music, Potsdam, N. Y.

## Personals

Edward B. Birge leaves Indianapolis to head the Public School Music Department at the University of Indiana at Bloomington, Ind.

Ernest G. Hesser, supervisor at Albany, N. Y., succeeds Mr. Birge at Indianapolis.

Ralph G. Winslow of the Manual Training High School, Indianapolis, goes to Albany, N. Y.

Miss Ruth Hibbard, of Hollins College, Va., becomes supervisor at Bristol, Conn.

Miss Marion Starkweather, supervisor at Sidney, N. Y., succeeds Miss Hibbard at Hollins College.

Miss Lydia I. Hinkel leaves the State Normal School at Trenton, N. J., to head the Public School Music Department in the University of West Virginia.

Clarence Wells leaves East Orange to become director of music in the Battin High School at Elizabeth, N. J.

Miss Irene Balcom  
Calif., to Savannah,  
elementary schools.

Glen Gildersleeve  
head of junior high  
ter, N. Y.

Elizabeth Beach  
Y., as assistant super-

Mr. M. E. Chase  
for Belfast, Maine.

Miss Harriette M.  
Mass., succeeds Mr.

Miss Laura Brown  
Mass., to Brockton,

Miss Margaret Par-  
of Springfield, Vt., goes to Elizabeth, N. J., as assistant supervisor.

Miss Florence Clark, of Ohio, succeeds Miss Partenheimer at Springfield, Vt.

Miss Mabelle Glenn, formerly of Bloomington, Ill., becomes supervisor at Kansas City, Mo.

Miss Lucille Ross, of Highland Park, Mich., succeeds Miss Glenn at Bloomington.

Fred G. Smith, of Fort Smith, Ark., goes to Elkhart, Ind., high school.

Harold Saurer goes to the Wesleyan College of Music, Bloomington, Ind.

Ernest Parke leaves Superior, Neb., for Crawfordsville, Ind.

Miss Katharine Bolard goes to Lakewood, Ohio, from Hattiesburg, Miss.

George T. Goldthwaite, supervisor at Portland, Me., goes to Berlin, N. H.

Raymond Crawford becomes supervisor at Portland, Me.

R. A. Bartholomew leaves Lockport, N. Y., to become director of music at the State Normal School, Indiana, Pa.

Miss Ruth Nourse, assistant supervisor at Mt. Vernon, N. Y., becomes head of the department at Keene, N. H., State Normal School.

Many changes of position are made at the opening of every school year and the teaching fraternity is interested in these changes. While this list is not complete it will serve to give something of an idea of the annual turn-over in the teaching profession. In subsequent issues we will note any other changes that may be called to our attention, and personal items of any character are requested.—EDITOR.

goes from Coalinga,  
Ga., as supervisor of

has been appointed  
school music in Roch-

goes to Syracuse, N.  
visor.

leaves Malden, Mass.,

Perkins, of Brockton,  
Chase at Malden.

goes from Plymouth,  
Mass.

tenheimer, supervisor,

Miss Sarah I. McConnell leaves the St. Joseph, Mo., high school to become supervisor at Rushville, Ind.

Gladys Allison goes from Marshall, Ill., to an assistant's position at Rock Island, Ill.

Vogel Schell becomes supervisor at Oelwein, Iowa, leaving Manly, Iowa.

Miss Winifred Pearson goes from Tempe, Ariz., to El Centro, Calif.

Miss Genevieve Alger, graduate from the University School of Music, Ann Arbor, Mich., becomes supervisor of Angola County, Indiana.

Miss Alice Rogers leaves Davenport, Iowa, for Santa Monica, Calif.

Miss Clara Thomas becomes supervisor at Davenport, Iowa.

Miss Nell G. Kinsey, of Great Falls, Mont., becomes assistant supervisor at Davenport, Iowa.

Miss Esther White becomes high school supervisor at Davenport, leaving Bessemer, Ala.

Miss Virginia Shaw, of Harrisville, W. Va., succeeds Miss White at Bessemer.

Miss Helen Stokes, high school, Altamont, Kan., goes to Clifton, Ariz.

Miss Bertha M. Peet, student at Columbia School of Music, goes to Albuquerque, N. M.

Miss Corinne Woodworth, University School of Music, Ann Arbor, Mich., is to be supervisor at Bad Axe, Mich.

Miss Mabelle M. Shelton leaves Albuquerque, N. M., for the high school at El Paso, Texas.

Miss Alice M. Sandburg, supervisor at Hugo, Okla., goes to the University of North Dakota at Grand Forks.

Mrs. Edna Lockridge succeeds Miss Sandburg at Hugo, leaving West Lebanon, Ind.

Miss M. Vivienne Cheek, student at Columbia School of Music, goes to Winslow, Ariz.

Miss Lucy Clark, of the University School of Music, Ann Arbor, becomes supervisor at Oxford, Mich.

Miss Zella Herrick becomes supervisor at Ionia, Kan.

Miss Sarah White, assistant at St. Joseph, Mo., becomes supervisor in that city, succeeding Miss Clara Sanford.

Miss Margaret Power, supervisor at Calumet, Mich., resigns to be married.

Miss Ruth Miller, formerly supervisor at Mannington, W. Va., also takes a permanent position as housewife.

Miss Gail Wilbur, of Oelwein, Iowa, succeeds Miss Miller at Mannington.

Mr. E. J. Gatwood leaves Angola, Ind., to become assistant supervisor at Fort Wayne, Ind.

Miss Ruth Purvis, University School of Music, Ann Arbor, Mich., becomes assistant supervisor at Des Moines, Iowa.

Miss Edna Marlatt, assistant at Richmond, Ind., was married August 3rd.

R. C. Sloane, director in Elkhart, Ind., high school, goes to DePauw University, Greencastle, Ind., as head of the Public School Music Department.

Lee McCauley, director of high school music at Crawfordsville, Ind., becomes assistant to E. B. Birge at the University of Indiana.

Miss Genevieve Sailer, DePauw University, goes to Ambia, Ind.

Reginald Brinklow leaves Seymour, Ind., for Bedford, Ind.

Emily Berger, Columbia School of Music, becomes assistant at Oak Park, Ill.  
Miss Hazel Wiltsee, University School of Music, Ann Arbor, Mich., becomes supervisor at Ithaca, Mich.

Miss Grace Gail Giberson leaves the State Normal at Eau Claire, Wis., for a similar position in the San Diego (Calif.) Normal.

Miss Helen Peffers, Columbia School of Music, goes to Mancelona, Mich.

Miss Florence Nupson, of the same institution, goes to Tuscaloosa, Ala.

Miss Olivia DeMand becomes supervisor at Humboldt, Neb.

Miss Bernardine Nicholas goes to the high school at Mendota, Ill.

Miss Mary B. Wilcox goes to the high school at Maxbass, N. D.; Miss Margaret Loughlin to the Milton (N. D.) high school, and Vivian Sharpe to Centralia, Ill.

Andalusia, Ala., is to have Miss Roxy M. Dunbar for supervisor the coming year; Gwen Jones goes to Atlanta, Mo., and Elizabeth McKee to Ragan, Neb.

Mrs. Blanche Leigh Erickson becomes assistant supervisor at Winston-Salem, N. C.

F. J. Warner, University School of Music, Ann Arbor, Mich., becomes supervisor at North Manchester, Ind.

Miss Hildegarde Parker goes from Bloomington, Ill., to become assistant in the primary grades at Beloit, Wis.

Miss Vida D. Jost has accepted a supervisor's position at Richland Center, Wisconsin.

Miss Maud Garnett, of Havre, Mont., goes to the State Normal School at St. Cloud, Minn.

Miss Bess Johnson goes to Crystal Falls, Mich.; Miss Florence Wilcox to Ely, Minn., and Mrs. Lola R. Vawter to Peru, Ind.

Miss M. Phena Baker, of the State Normal School, Newark, N. J., becomes assistant to Otto Miessner at the Milwaukee (Wis.) State Normal.

Miss Jessie Mae Agnew, of Oak Park, Ill., goes to Oshkosh, Wis.

Anton H. Embs has been elected supervisor at the Township High School, Oak Park, Ill.

Miss Olive Humphrey leaves Cordova, Ill., to become supervisor at Kankakee, Ill.

Mrs. Julia Haverstick becomes supervisor at Paola, Kan.; Miss Frances Van Horn goes to Monticello, Wis., and Miss Daisy Gress to Newton, Iowa.

Miss Rhea Miller has been elected supervisor at Marshall, Minn.; Miss Mitchell at Little Falls, Minn.; Miss Mary McC. Frerichs at Minneapolis, Kan.; Miss Ida Davis at Alva, Okla., and Miss Ethel Van Sickel at Cherryvale, Kan.

Miss Mae Custer, of Fort Morgan, Colo., becomes supervisor of District No. 20, Pueblo, Colo.

Mrs. Stella Gaines leaves Hamilton, Ill., for Lockport, Ill.

Karl E. Crilly has charge of music at Todd Seminary, Woodstock, Ill.

Leonard W. Glover leaves Champaign, Ill., for the high school position at Muncie, Ind.

Miss Evelyn Chapman becomes supervisor at Glenwood Springs, Colo.; Miss Beatrice Cooley goes to Granite City, Ill.; Miss Carrie Pierce, of Lincoln, Ill., to Savannah, Ill., and Miss Helen Ibbotson to Dundee, Mich.

Raymond Carr, formerly of the Kirksville (Mo.) Normal School, becomes supervisor at Des Moines, Iowa.

Miss Mary Zielinski, of Bay City, Mich., is supervisor at Mt. Pleasant, Mich.

## I AM MUSIC

SERVANT and master am I; servant of those dead, and master of those living. Through me spirits immortal speak the message that makes the world weep, and laugh, and wonder, and worship.

I tell the story of love, the story of hate, the story that saves and the story that damns. I am the incense upon which prayers float to Heaven. I am the smoke which palls over the field of battle where men lie dying with me on their lips.

I am close to the marriage altar, and when the graves open I stand nearby. I call the wanderer home, I rescue the soul from the depths, I open the lips of lovers, and through me the dead whisper to the living.

One I serve as I serve all; and the king I make my slave as easily as I subject his slave. I speak through the birds of the air, the insects of the field, the crash of waters on rock-ribbed shores, the sighing of wind in the trees, and I am even heard by the soul that knows me in the clatter of wheels on city streets.

I know no brother, yet all men are my brothers; I am the father of the best that is in them, and they are fathers of the best that is in me; I am of them and they are of me. *For I am the instrument of God.*

## I AM MUSIC

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